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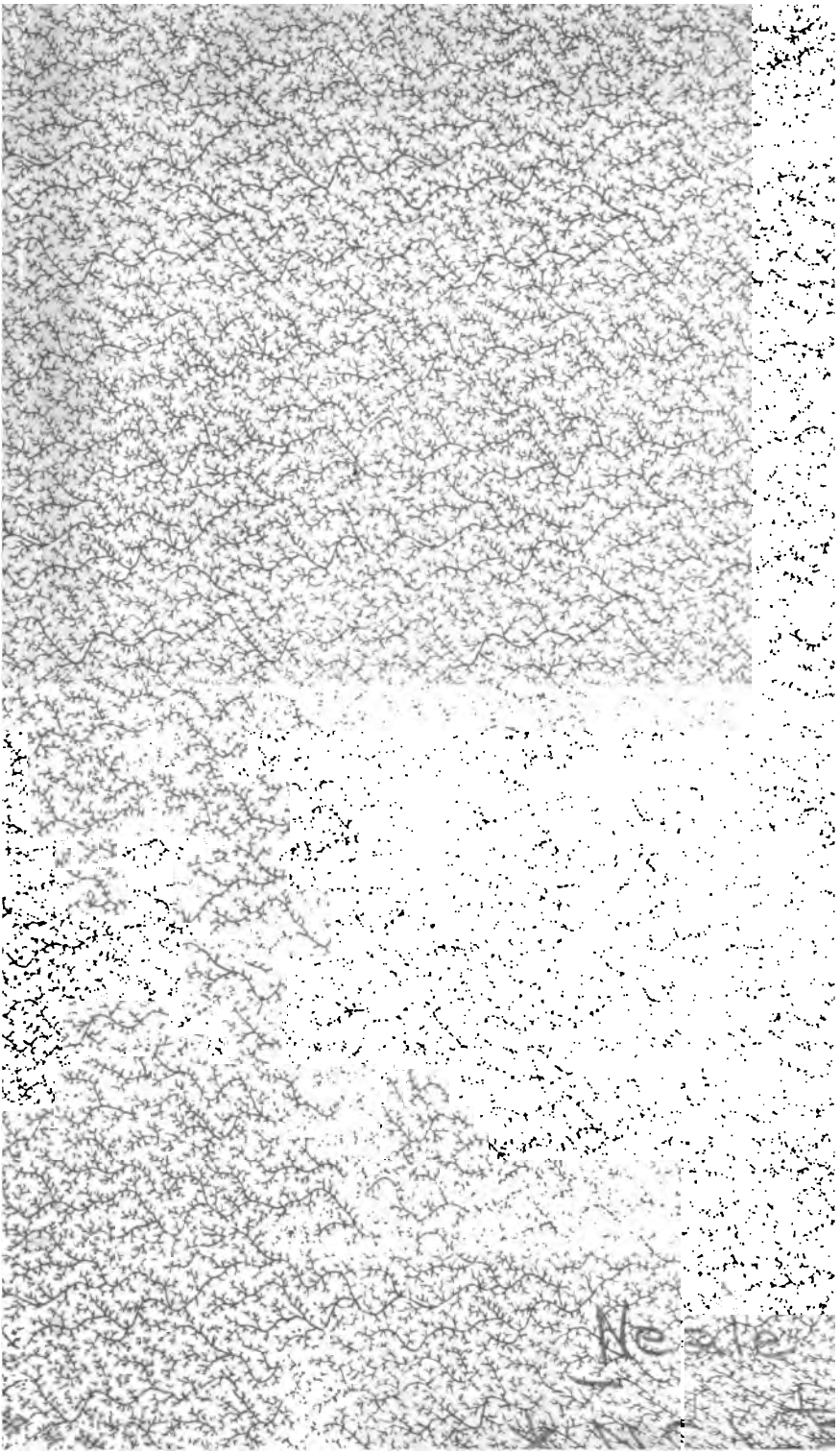

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# VIEWS

OF

# THE ANCIENT CHURCH

OF

# The Holy Trinity,

# STRATFORD UPON AVON,

IN

*WARWICKSHIRE,*

CONTAINING THE MONUMENT OF

## THE IMMORTAL SHAKSPEARE,

*&c.*

---

BY

J. P. NEALE AND J. LE KEUX.

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WITH

AN HISTORICAL AND ARCHITECTURAL DESCRIPTION

OF THAT INTERESTING EDIFICE.

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STRATFORD UPON AVON CHURCH

# Church of the Holy Trinity,

## STRATFORD-UPON-AVON, WARWICKSHIRE;

VICAR,

THE REV. JAMES DAVENPORT, D.D.

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THE town of Stratford-upon-Avon, illustrious in British topography as the birth-place of SHAKSPEARE, is situated on the south-western border of the county of Warwick, on a gentle ascent from the banks of the Avon, which rises in a small spring at Naseby, in Northamptonshire; and continuing its meandering course in a south-westerly direction, approaches Stratford in a wide and proudly-swelling stream, unequalled in any other part of its course. The town is distant eight miles south-west from Warwick, and ninety-four miles north-west from London. The Church stands at its south-eastern extremity, from which it is approached by a paved walk, under an avenue of lime-trees, which have been made to form a complete arcade.

This Church was originally a Rectory, in the patronage of the Bishops of Worcester, in whose diocese it is situate; and was purchased in the tenth year of Edward III., anno 1337, of Simon Montacute, the then Bishop, by John de Stratford, Archbishop of Canterbury, and presented to the chantry which he had previously founded in the Chapel of St. Thomas the Martyr, adjoining the south aisle of the Church, which aisle he had rebuilt at his own expense. The chantry consisted of five priests, of whom the warden and sub-warden were perpetual, while the others were elected and removed at the warden's pleasure. Many privileges and immunities were procured for it, by the Archbishop, from Edward III.; and the founder, with other benevolent persons, settled various revenues upon it, arising from property in Stratford and other places. In the year 1353, Ralph de Stratford, Bishop of London, and nephew of the Archbishop, erected a large substantial mansion of stone, afterwards called the College, adjoining to the western side of the Church-yard, as a residence for the priests.

To the workmen engaged in this building, consisting of ten carpenters, and ten masons, with their servants, special protection was granted by the King's letters patent, until the edifice should be finished. An ample charter, with many additional privileges, was granted to the priests by Henry V., in the first year of his reign; and at some period in the reign of that monarch, it acquired the title of a *Collegiate Church*, for, in the first year of Henry VI. anno 1423, Richard Praty, afterwards Bishop

of Chichester, was appointed warden, by the style of 'Dean of the Collegiate Church.' Thomas Balsall, D. D. who was appointed Dean in 1465, rebuilt the beautiful choir of the Church, as it now exists; and dying in 1491, was succeeded by Ralph Collingwode, D. D. and Dean of Lichfield; who, desirous of giving full effect to the work commenced by his predecessor, instituted, with the assent of Sylvester Gygles, then Bishop of Worcester, four boy choristers, nominated and admitted by the warden, to be daily assisting in the celebration of divine service in the Church, and for whose maintenance he conveyed to the foundation certain lands in Stratford, Drayton, and Binton, all in Warwickshire.

The College had not long been thus completed and endowed, when the celebrated Valor Ecclesiasticus was made, in 1535, by order of Henry VIII.; in which it was valued, together with the Church, at the annual sum of 128*l.* 9*s.* 1*d.*; and in the survey taken at the suppression, in 1546, their value was certified at nearly the same amount. On the dissolution of the College, the Church was erected into a Vicarage, with the jurisdiction of a peculiar; and it continued in the gift of the succeeding Bishops of Worcester, as lords of the Manor of Stratford, until the third year of Edward VI., when Nicholas Heath, at that time Bishop, sold it to John Dudley, Earl of Warwick, afterwards Duke of Northumberland, upon whose attainder by Queen Mary, it came to the crown, and was presented to by the succeeding Lords of the Manor. The Duchess of Dorset is at present the Patroness.

Stratford Church is a cruciform structure, consisting of a nave and side aisles, a transept or cross aisle, and a chancel or choir; with a tower rising from the centre of the cross. The precise period of its erection has not been recorded; Leland conjectures that it occupies the site of an ancient monastery, which appears to have existed here three centuries prior to the Norman invasion, and he states as a supposition, that it was rebuilt by Archbishop Stratford. Camden, in his Britannia, explicitly affirms, that it was erected by that prelate; but Dugdale says, that the south aisle only was built by him, and refers it, though erroneously, to the time of the Conqueror.

The avenue of trees leading to the Church from the town, terminates at the north entrance into the nave, which consists of a handsome porch, buttressed and embattled, and apparently of a later date than the adjoining aisle. Above the door is a pointed window, which is now covered with a tablet commemorating the paving of the avenue, but which formerly gave light to a small room over the porch, the entrance to which is by a staircase in the north aisle. This room, it is probable, was the muniment or record chamber. The nave is a noble structure, supported on each side by six pointed arches, which rise from hexagonal columns: above these the sides are divided into twelve compartments, forming twelve clerestory pointed windows. The *principal* entrance into this part of the Church is at the west end,

under a deeply-recessed pointed arch, over which are three conjoined niches, crowned by elegant and lofty canopies. Above is the great western window, which is nearly equal in width to the nave itself, and is beautifully divided by mullions and tracery. The features of this western part of the Church are correctly depicted in Plate I. Under the great window is the font, a large fluted vase of blue marble, placed there at the commencement of the last century. The nave terminates at the western arch of the tower, which is now occupied by the organ, built by Thomas Swarebrick about the year 1728, and provided for this Church by subscription. In the space beneath the organ-loft there were formerly two altars; one on the north side dedicated to the Holy Trinity, and the other on the south consecrated to the service of St. Peter and St. Paul. A third altar formerly existed in this Church, dedicated to St. Andrew, but its situation is unknown. The roof of the nave was formerly surrounded by ornamented battlements, enriched by pinnacles; which were taken down in 1764, and rebuilt in a very inferior style.

At the eastern extremity of the north aisle was a chapel dedicated to the Virgin Mary, which was used by the brotherhood of the Holy Cross, founded at Stratford in 1269, by whom this aisle was repaired in the reign of Henry V. The three steps which led to the altar still remain. The chapel is now wholly occupied by monuments, principally of the Clopton family, who derive their surname from the manor and mansion-house of Clopton in the parish of Stratford, of which they have continued in possession for upwards of five hundred years. The most ancient monument, of which Plate III. gives an accurate delineation, is on the south side of this aisle; it consists of an altar-tomb, beneath an obtusely-pointed arch richly decorated, and sustained by four elegant octagonal pillars. The tomb itself is constructed of freestone, and is ornamented with pannels inclosing shields. It is covered by a large slab of marble, without either effigy or inscription; but it is believed to be a cenotaph commemorating Sir Hugh Clopton, who was Lord Mayor of London in 1492. On the opposite side of the chapel is another raised monument, also represented in Plate III., sustaining two recumbent figures in white marble, of William Clopton, Esq., who died in 1592, and Anne his wife, who died in 1596. He is represented in armour, his head reclining on a crested helmet; and has his sword and gauntlets by his side, and a lion at his feet.

Between the monuments just described, as likewise shewn in the same Plate, is another in memory of George Carew, Earl of Totness, and Baron of Clopton, and Joice his Countess, who was eldest daughter of the above-named William Clopton, Esq. Under a spacious ornamented arch, supported by Corinthian columns, are their figures in alabaster, painted to resemble life. The Earl is represented in armour, over which is his mantle of estate; he has a coronet on his head, and a lion couchant at his feet. The front of the tomb is of white marble, sculptured with

warlike engines and insignia, emblematical of the Earl's office as Master General of the Ordnance to Queen Elizabeth. Over the arch, on a large escutcheon, are his armorial bearings, with their quarterings. Within the arch are the three following inscriptions:

"Thomas Staffordvs, strenvvs militvm dvctor, in Hibernia, et merito svo, eqvés avratvs; serenissimis Magnæ Britaniæ Regibvs Jacobo et Carolo, eorvmq. conivgibvs, Annæ et Henriettæ-Mariæ, ob fidelem præstitam operam inter domesticos charvs, quia cvm illvstri comite ejvsq. conivge div familiariter vixit, hic pariter reqviescere volvit, donec Christi redemptoris voce, ad æternam gloriam indvendam, vna cvm trivmphati beatorvm cœlis resvscitabitvr svperstitib'—valedixit ano. ab exhibito in carne Messia svpra millesimv' .... sexcentess. postqvam omnibvs notis gratis annos vixisset....."

D. O. M.

et memoriæ sacrvm,

Qvi in spem imortalitatis, mortales hic deposvit exvvias, Georgivs Carew; antiqvissima, nobillissimaq. ortvs prosapiæ, eadem scilicet mascvla stirpe qva illvstrissimæ Giraldinorvm in Hibernia, et Windesoriensivm in Anglia, familiæ, a Carew Castro in Agro Pembrochiensi, cognomen sortitvs est. Ab inevnte ætate bellicis stvdiis invtritvs, ordines in Hibernia adhvc ivvenis contra rebellem Desmoniæ comitem primvm dvxit. Postea Elizabethæ fœlicissimæ memoriæ reginæ, in eodem regno, consiliarivs, et tormentorvm bellicorvm præfectvs fvit; qvo etiam mvnere, in variis expeditionibvs, in illa præsertim longe celeberrima, qva Gades Hispaniæ expvgnatæ svnt, anno M.D.XCVI. fœliciter perfvnctvs est. Demvm, cvm Hibernia vniversa domesticæ rebellionis et Hispanicæ invasionis incendio flagraret, Momoniæ præfectus, per integrvm triennivm contra hostes, tam internos qvam externos, mvlta fortiter fideliterq. gessit. Tandem in Angliam revocatvs a Jacobo Magnæ Britanniæ Rege, ad Baronis de Clopton dignitatem evectvs, Annæ Reginæ procamerarivs et thesavrarivs, tormentorvm bellicorvm per totam Angliam Præfectus, Garnseiæ insviæ gvbernator constitvtvs, et in secretioris consilii senatvm cooptatvs est. Jacobo deinde ad cœlestem patriam evocato; Carolo filio vsq. adeo charus fvit, vt inter alia non vvlgaria benevoli, affectvs indicia, ab eo Comitis de Totnes honore solenni investitvra exornatus fverit. Tantus vir, natalivm splendore illvstris, belli et pacis artibvs ornatissimvs, magnos honores propria virtvte consecvtus, cvm ad plenam et advltam senectvtem pervenisset, pie, placideq. animam deo creatori reddidit, Londini, in ædibus Sabavdiæ; anno dominicæ incarnationis, jvxta Anglicanam compvtationem, M.DC.XXIX, Die Martii XXVij. Vixit annos lxxiii. menses fere decem.

Joisia Clopton, cvivs effigies, hic cernitvr, ex antiqva Cloptonorvm familia, filia primogenita et hæres, ex semisse, Gvlielmi Clopton de Clopton armigeri, conivx mœstissima viri charissimi, et optime meriti (cum quo vixit annos XLIX) memoriæ pariter ac svæ, in spem fœlicissimæ resvrrectionis monnmentu. hoc, pro svpremo mvnere, non sine lachrimis, consecravit. Illa vixit annos 78, et 14°. die Februar: obiit, ano. dni. incarnat. M.DC. 36."

Sir Thomas Stafford is said to have been a natural son of the Earl of Totness, to whom, when President of Munster, he was secretary, and whose *Pacata Hibernia* he published, after its author's decease. He was gentleman usher to Queen Henrietta Maria; and he appears to

have enjoyed a very intimate friendship with the great Earl of Cork. He desired to be buried near his intimate friends, the Earl and Countess of Totness; but his wish seems not to have been complied with, for the blanks in the inscription, which, as well as those for his friends, appears to have been written by himself, were never filled up with the time of his death; nor is there any entry of his burial in the church register. He survived both the Earl and the Countess.

"Of the life and actions of the Earl of Totness," observes Mr. Wheler, from whose History of, and Guide to Stratford-upon-Avon, our materials for this account of the Church have principally been derived, "a better account in a compressed form cannot be given, than from the second inscription on the monument, [as above] which is a vigorous and animated composition. He was descended from a most ancient and noble lineage, (in the male line of the illustrious family of the Fitz-Geralds, in Ireland, and the Windsors, in England,) who originally derived their surname from Carew Castle, in Pembrokeshire. From his youth he was bred to the study of the art of war, and very early in life obtained the command of the army in Ireland, against the rebellious Earl of Desmond. By Queen Elizabeth, he was made a Privy Counsellor, and Master of the Ordnance in that kingdom, under whom he was a fortunate commander in several expeditions; especially in that memorable one when the Spaniards were driven from Cadiz in the year 1596: and when Ireland was inflamed by domestic rebellion, and the Spanish invasion, as Governor of Munster for the space of three years, he bravely and successfully defended that unhappy country against its enemies, internal and foreign. Being at length recalled into England, he was advanced by King James to the dignity of Baron of Clopton, and made vice-chamberlain and treasurer to Anne his Queen; Master of the Ordnance throughout England, Governor of the Island of Guernsey, and a member of the Privy Council. By Charles the First he was no less esteemed; and among other not common proofs of his regard, he was by him solemnly invested with the dignity of Earl of Totness. Upon such a man, illustrious by the splendour of his birth, and adorned with qualities that rendered him so serviceable to his country in war and peace, were bestowed these honours, the just reward of his virtues. He died without issue, the 27th of March, 1629, in the 74th year of his age; to whose memory, his sorrowful wife, with whom he lived forty-nine years, erected this monument, as her last gift to the memory of the best of husbands and of men. She died upon the 14th of February, 1636, aged 78."

On a small tablet affixed to the wall, between the monument of the Earl and Countess of Totness, and that presumed to be Sir Hugh Clopton's, is represented a woman kneeling at a desk, in commemoration of Amy Smith, who was for forty years waiting gentlewoman to the Countess. The inscription is as follows:

"Heere lyeth interred ye. body of Mris. Amy Smith, who (being abovt ye. age of 60 yeares, and a maide,) departed this life, at Nonsvch in Svrrey, the 13th day of Sep. Ao. dni. 1626. She attended vpon the Right Hoble Joyce, Ladie Carew, Covntesse of Totnes, as her waiting gentlewoman, ye. space of 40 years together. Being very desirovs in her life tyme, that after her death she might be laide in this Chvrch of Stratford, where her lady ye. sayd Covntesse also herselfe intended to be bvried; and accordinglie to fvlfill her request, & for her so long trew and faithfvl servise, ye. saide Right Hoble Covntesse, as an evident toaken of her affection towards her, not onely cavsed her body to be brovght from Nonsvch heither, & here honorably bvryed, bvt also did cavse this monvment and svperscription to be erected, in a gratefull memorie of her, whom she had fovn so good a servant."

Against the east wall is the monument of Sir Edward Walker, Knt. Garter King at Arms, one of those faithful royalists who suffered so much in the cause of the unhappy Charles. His fidelity was rewarded, after the Restoration, by the above dignity: he died suddenly at Whitehall, on the 20th of February, 1676, aged 65. There are other monuments in memory of various branches of the Clopton family.

The south aisle as represented in Plate II., is strengthened with buttresses, terminating in foliaged pinnacles; and at the south-western angle is a circular staircase, which has the appearance, externally, of an octagonal embattled tower. This aisle was built by John de Stratford, in the early part of the fourteenth century. At the east end he erected a Chapel, which he dedicated to St. Thomas a Becket, the ascent to the altar of which still remains, and near it, in the south wall, are three vacant canopied niches. Upon the front of the central canopy is sculptured a Pelican, feeding her young with the blood from her breast, symbolical of the Passion of Christ. Against the eastern wall of this aisle is a large monument to the memory of Sir Reginald Forster, Bart., and Dame Mary, his wife, daughter of Edward Nash, Esq., of East Greenwich, in Kent. The transept, according to Dugdale, was erected towards the close of the fifteenth century, by the executors of Sir Hugh Clopton; but as its architectural characters resemble those of the Tower, which is certainly of much greater antiquity than that period, it was most probably only repaired by them. Until 1773, the southern extremity of the transept was used as the sacristy, but a small brick building was then erected for that purpose, in a tasteless style, against the eastern side of the transept, and the southern wall of the chancel. The most ancient of the monuments in the transept is at the south end, against the western wall. It consists of a raised altar-tomb, within an arch, and rudely sculptured, over which are four inscriptions, now almost obliterated. The first is in the Hebrew language, being the twenty-first verse of the first chapter of Job, expressive of the instability of human affairs. The second inscription is in Greek; it states that the earth and this tomb cover the corporeal part of the deceased, and that the heavens possess his spirit *and soul.* The third and fourth inscriptions are as follows:

Drawn by J. P. Neale. Engraved by H. Le Keux.

STRATFORD UPON AVON CHURCH,

INTERIOR OF THE CHANCEL, SHEWING SHAKSPEARE'S & OTHER MONUMENTS.

WARWICKSHIRE.

"Hic nvtritvs erat, natvs, nvnc hic jacet Hillvs
Hicqve magistratvs fama ter munere fvnctvs,
Cvmqve bonos annos vixisset septvaginta
Ad terram corpvs, sed mens migravit ad astra.

Heare borne, heare lived, heare died, and bvried heare,
Lieth Richarde Hil, thrise bailif of this Borrow;
Too matrones of good fame, he married in Godes feare,
And now releast in joi, he reasts from worldlie sorrow.
Heare lieth intombd the corps of Richarde Hill,
A Woollen Draper beeing in his time,
Whose virtves live, whose fame dooth florish stil,
Thovgh hee desolved be to dvst and slime.
A mirror he, and parterne mai be made,
For svch as shall svckcead him in that trade;
He did not vse to sweare, to glose, eather faigne,
His brother to defravde in barganinge;
Hee woold not strive to get excessive gaine
In ani cloath or other kinde of thinge:
His servant, S. I. this trveth can testifie,
A witness that beheld it with mi eie."

The tomb does not bear any date, but it appears from the register, that Mr. Richard Hill, Alderman, was buried on the 17th of December, 1593. In the transept, likewise, among many other monuments of no particular interest, is a memorial to Mr. Nathaniel Mason, an attorney of Stratford, the inscription of which, in not inelegant Latin, was composed by Somervile the poet.

The chancel, the eastern part of which is represented in Plate IV., is the most beautiful as well as the most perfect division of this Church, and was erected between the years 1465 and 1491, by Thomas Balsall, D. D., who then held the office of Dean. It is separated from the transept by an oaken screen, which originally formed a part of the ancient rood-loft; and which was glazed in the year 1813. Five large ornamented windows on each side, give light to the chancel; they were formerly decorated with painted glass, the remains of which were taken out in the year 1790, and transferred to the centre of the great eastern window, where they still remain, though in a very confused state. On each side of the eastern window is a niche, boldly finished in the Florid style of pointed architecture. In the south wall, near the altar, are three similar niches, conjoined, in which were placed the *concessus*, or seats, for the priests officiating at mass; and immediately adjoining them is the *piscina*. These objects are all shewn in the Plate. On each side of the chancel is a range of stalls belonging to the ancient choir, remarkable for the grotesque carvings which ornament the lower part of each seat.

Erected against the north wall, within the communion rail, is a curious altar-tomb, of alabaster, to the memory of Dean Balsall, who died in

1491. The front is divided into five compartments, in each of which is sculptured some remarkable event in the history of our Saviour: 1st. The Flagellation; 2nd. The Leading to the Crucifixion; 3rd. The Crucifixion; 4th. The Entombment; 5th. The Resurrection. At the west end are two niches, in one of which is the figure of a saint, and in the other are three figures of doubtful appropriation. At the east end are likewise two niches, one containing the figure of a saint, and the other three figures, one of which appears to represent St. James. This tomb, which has formerly been painted, is seven feet six inches in length, by about three feet six inches in height, and is covered by a slab of marble, in which an engraved brass figure of Dean Balsall, and an inscription, were originally inlaid, but have been long since torn away. The letters t. b. the initials of his name, and ihu, carved in stone, still remain in several places. Against the eastern wall of the chancel is a monument, in memory of John Combe, Esq., the subject of a well-known satirical epitaph, ascribed to Shakspeare; he died on the 10th of July, 1614.

On the north wall, near the tomb of Dean Balsall, and elevated about five feet from the pavement, over the spot which enshrines his remains, is the monument of WILLIAM SHAKSPEARE, likewise depicted in Plate IV. A bust represents the immortal bard in the attitude of poetic inspiration, with a pen in his right hand, a cushion before him, and his left hand resting on a scroll. It is placed under an arch and entablature, supported by Corinthian columns of black marble, with gilded bases and capitals. This bust was originally painted to resemble life; the eyes being of a light hazel, and the hair and beard auburn. The dress consisted of a scarlet doublet, over which was a loose black gown without sleeves; the upper part of the cushion before him was green, and the lower part crimson, with gilt tassels. In the year 1748, the monument was repaired, and the bust carefully repainted, the expenses being defrayed by the receipts arising from the performance of Othello, in the Old Town Hall, on the 9th of September, 1746; the play was performed by a company under the management of Mr. John Ward, the grandfather of Messrs. J. and C. Kemble, and of Mrs. Siddons, a notice of whom will be found in our account of Leominster Church, where he was buried. In 1793, the bust, as well as the two figures on each side of the arms, was painted white, at the request of the late Mr. Malone; an act of barbarous taste, which was severely satirized in an epigram, written in the *album* kept in the chancel, and which has often been repeated. Above the entablature, and surmounted by a death's head, are the Poet's armorial bearings; viz. or, on a bend sable, a tilting spear of the first, point upwards headed argent:—crest, upon an esquire's helmet, a falcon rising, argent, supporting a spear in pale or.

On each side of the sort of pier containing the arms, is a figure of a

child in a sitting posture; that on the right holds a spade, and that on the left, whose eyes are closed, an inverted torch, with his right hand resting on a skull. Under the bust, between the bases of the columns, are the following inscriptions:

Iudicio Pylivm, genio Socratem, arte Maronem,
Terra tegit, Populus mæret, Olympvs habet.

Stay passenger, why goest thov by so fast,
Read, if thou canst, whom envious death hath plast
Within this monvment, Shakspeare, with whome
Qvick Nature dide; whose name doth deck ys. tombe
Far more then cost; sith all yt. he hath writt,
Leaves living art, bvt page to serve his witt.
Obiit Ano. Doi. 1616. Ætatis 53, Die 23. Ap.

Below the monument, upon the stone covering the Poet's grave, are the subjoined curious lines, said to have been written by himself:

Good frend for Jesvs sake forbeare,
To digg the dvst encloased heare;
Bleste be ye. man yt. spares thes stones,
And cvrst be he yt. moves my bones.

It has been presumed from the imprecation in these lines, and from some passages in Hamlet, and in Romeo and Juliet, that Shakspeare held in great horror the custom of removing bones from the grave to the charnel-house; he might perhaps have been witness of the practice in this Church, and in viewing the immense pile of human bones deposited in the charnel-house, which we shall presently describe, might have apprehended that his own relics would eventually be added to them. They have however remained undisturbed.

Considerable discussion has taken place respecting the authenticity of the bust in Shakspeare's monument, as a portrait of the Poet; but on a review of the circumstances attending its history and erection, it seems most probable that it may be relied upon as an accurate representation of our Bard: it was probably erected at the charge of his son-in-law, Dr. Hall, a learned and skilful physician; and some verses addressed to the Poet's memory by Leonard Digges, which are among the few tributes of that kind prefixed to the first folio edition of his plays, prove it to have been erected within seven years after his decease.

Mr. Wheler, in his Guide to Stratford, has discussed the probability of this bust's having been sculptured by Thomas Stanton, who carved the monumental busts of Richard and Judith Combe, likewise in the chancel; and who is also conjectured to have executed the monument of Lord Totness, already described. The probable conclusion is, that it was sculptured by him: and as the similarity of style observable in the two monuments indicates them to have been the works of the same artist, the strong resemblance which the figure of Lord Totness bears to the

paintings of that nobleman, is adverted to by Mr. Wheler, as corroborative evidence of the fidelity of Shakspeare's bust, as a likeness.

An elegant work has just appeared (March, 1824,) from the pen of Mr. Boaden, in which the evidence on which the various representations of Shakspeare claim to be received as authentic portraits, is minutely examined; the following remarks on the "Stratford Bust" are extracted from the section on that subject.

"The first remark that occurs on viewing this bust is, that it presents our Bard in the act of composition, and in his gayest mood. The *vis comica* so brightens his countenance, that it is hardly a stretch of fancy to suppose him in the actual creation of Falstaff himself. Very sure I am, that the figure must long have continued a source of infinite delight to those who had enjoyed his convivial qualities. Among this circle, it is nearly certain the artist himself was to be reckoned. The performance is not too good for a native sculptor. . . . The contour of the head is well given. The lips are very carefully carved; but the eyes appear to me to be of a very poor character; the curves of the lids have no grace—the eyes themselves have no protecting prominences of bone, and the whole of this important feature is tame and superficial. The nose is thin and delicate, like that of the Chandos head; but I am afraid a little curtailed, to allow for an enormous interval between the point of it and the mouth, which is occupied by very solid mustaches, curved and turned up, as objects of some importance in that whiskered age. Yet I must acknowledge, that the distance between the mouth and nose is rather greater than is common, in both the folio head and the Chandos picture. There was perhaps some exaggeration here in the bust: viewed in front, it consequently looks irregular and out of drawing—in profile, this disparity is somewhat recovered.

"From what picture it was taken we are not informed. It was not from the Chandos head—the costume is totally different. It was not from Droeshout's original, for the same reason; and for another, assigned in its proper place. It has been suggested, that it might have had the certain model of a mask taken from the face of the deceased; and on this point, our sculptors express different opinions. However, with all abatements as to the artist's skill, who was neither a Nollekens nor a Chantrey, he most probably had so many means of right information, worked so near the Bard's time, and was so conscious of the importance of his task, that this must always be regarded as a pleasing and faithful, if not a flattering resemblance of the great poet."

The series of engravings given by Mr. Boaden, is to be held as containing, in his opinion, "every thing that on any authority can be called Shakspeare; and they each of them, *alone*, possess very strong evidence of authenticity. Droeshout's print is attested by Ben Jonson, and by his partners in the theatre. The Stratford monument was erected by his

son-in-law, Dr. Hall, and executed probably by Thomas Stanton, who could not but know his person, and probably had some cast to work from. The Chandos picture is traced up to Taylor, the poet's Hamlet, and was, no doubt, painted by Burbage. The head by Cornelius Jansen, is marked by that painter decidedly Shakspeare, and every reasonable presumption assures us that it was painted for Lord Southampton. The head by Marshall seems to have been copied by him from a head by Payne, who reduced that by Droeshout, with some variations in the dress and attitude." What light these portraits throw upon each other, and thus verify the whole, Mr. Boaden has brought most strikingly before the spectator, by shewing the heads as nearly as was practicable, in the same size, and in the same direction: and the rational deduction from a comparison of them, and of the evidence by which they are supported, undoubtedly is, *that they are all authentic portraits of* SHAKSPEARE.

To return from the digression into which we have been led by this interesting subject:—

Between Shakspeare's grave and the north wall are buried the remains of his widow, to whom is the following inscription, engraved on a brass plate affixed to the grave-stone.

"Heere lyeth interred the body of Anne, wife of William Shakespeare, who depted this life the 6th day of Avgv, 1623, being of the age of 67 yeares.

"Vbera, tu mater, tu lac vitamq. dedisti,
Væ mihi; pro tanto munere saxa dabo!
Quam mallem, amoueat lapidem, bonus Angel' ore'
Exeat ut Christi Corpus, imago tua;
Sed nil vota valent, venias cito Christe, resurget,
Clausa licet tumulo mater, et astra petet.

On the opposite side of the Poet's grave are those of several other members of his family: viz. Dr. John Hall, and Susannah his wife, the Poet's eldest daughter, who, as the grave-stone formerly set forth, was "witty above her sex;" he died on the 25th of November, 1635, aged 60, and she on the 11th of July, 1649, aged 66.; and Thomas Nash, Esq., who married Elizabeth their only child, and died on the 4th of April, 1647, aged 53.

There are in the chancel, as well as in the other divisions of this Church, numerous monuments of inferior interest; and throughout the edifice the pavement is covered with the almost obliterated memorials of the dead.

On the northern side of the chancel, just beyond the stalls, is an ornamented door-way, formerly the entrance into the crypt or charnel-house, which, from its style of architecture, the early Norman, appears to have been the most ancient part of the Church. It was taken down in 1800, in consequence of its dilapidated condition; and the immense pile of bones it contained was carefully arched over.

The tower rises from four pointed arches, sustained by massive clustered pillars; and contains six musical bells. It was originally crowned by a timber spire, covered with lead, and about forty-two feet in height: this was taken down in 1763, and the present spire of Warwick hewn-stone erected in the following year, by an architect from Warwick.

The dimensions of Stratford Church are as follows:—The Nave is 103 feet long, 28 wide, 50 high; Side Aisles, each, 103 long, 20 wide, 25 high; Transept, 94 long, 28 wide, 30 high; Chancel, 66 long, 28 wide, 40 high; Total length, from East to West, 197; Tower, 28 square, 80 high; Spire, 83 high.

The living of Stratford is a discharged Vicarage, valued in the King's Books at 20*l.*

Subjoined is a representation of the remaining part of the ancient Font of Stratford Church, which originally stood in the south aisle, opposite the door, nearly under the second arch of the nave from the west. It has been noticed that the Font now in use was put up at the commencement of the last century, at which period this portion of the ancient one was removed to the residence, in Church Street, of Thomas Paine, the then Parish Clerk, who died in 1747. In this situation it remained until 1823; but having since its removal from the Church been applied to the ignoble purpose of a Water Cistern, until the present owner, Capt. Saunders, of Stratford, obtained possession of it, it had sustained considerable injury: although from the cavities made for receiving an iron brace, or hoop, it appears to have suffered more severely from the destructive hand of fanaticism, at the period of the Civil Wars, when several other ornaments of the Church were mutilated or demolished.—It is conjectured that the Font was set up in the reign of Edward III., when John de Stratford, Archbishop of Canterbury, erected the south aisle in which it was situated; but this mutilated relic (of which the base and shaft are lost) derives greater interest from the probability, if not the certainty, of its having been the Font wherein the Bard of Avon and his family were baptized.